

# KERAMIC STUDIO

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NEW YORK AND SYRACUSE

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Those who are desirous of coming to New York to study during the summer, we would suggest making inquiries first of the teachers, as each year a fewer number of studios remain open. The season practically closes the first of June and reopens the first or middle of September. We have seen so many disappointed students coming from a great distance that we offer this timely suggestion, "to find out who will be there." The KERAMIC STUDIO has the names of the leading artists in the Teachers' Directory.

But if those who come would avail themselves of our fine libraries and the ceramics at the Metropolitan Museum, their visits would be fruitful in acquiring a foundation for good designing. To those who have not studied in this way we would say that there is much profit as well as pleasure in dipping into this wealth of reproductions in color of the best designs of many centuries and peoples. In the Publisher's Notes we give a long list of useful books which may be found at our libraries. Take tracing paper and water colors, and copy some of the designs. Keep them for future use in your classes or for your own work. Looking at them later on will give you many suggestions and will facilitate building your own designs.

Then there are the Parks and Botanical Gardens where one can make sketches from nature, which will be an immense help in floral designs. Study the growth of the plants, the formation of leaf, stem, bud and flower. Use your water colors to obtain any color scheme that may please you, either in leaf or flower. This suggestion may lead you into another museum—that of Natural History. The color there in the wings of butterflies will be a study in itself. We had the pleasure of seeing some designs recently made for silk, the color scheme was obtained in this way. Students do not begin to appreciate the vast opportunities in the large cities, it seems so much easier to go to a studio and have some one else do the work. Happily, however, a few are beginning to study in the right way, and as the pleasure of it is so great, contagion is sure to follow.

We just received an interesting letter from Miss M. Louise McLaughlin of Cincinnati, one of the pioneer amateur clay workers in this country. We expect to give later on an illustrated account of her work. Meanwhile our readers will be interested in the following extracts from her letter:

"In the KERAMIC STUDIO sent me, in the article on the Copenhagen Ware, the statement is made that no attempt has been made in America to produce anything in the way of porcelain except table ware. This is no longer true, because I have been producing porcelain of a purely decorative character for some time. It is now three years since I began a series of experiments in porcelain. The work is carried on at my home in a small kiln erected in my garden. The experiments have been carried on entirely by myself and, naturally,

with many drawbacks resulting from inexperience, lack of proper facilities, etc. At last, however, I have settled upon bodies and glazes which will suit my purpose. The ware is a true porcelain, hard and very translucent. It has been compared to soft porcelain, and probably does resemble the old Chinese soft paste more than anything else, although both the ware and glaze are hard, being fired at a temperature of about 2,300 F. I have now an exhibit of twenty-seven pieces at Buffalo."

Yours very truly,

M. LOUISE McLAUGHLIN.

## PRIMITIVE POTTERY

[Address before the National League of Mineral Painters, at the Pan-American, by W. J. Holland, Ph. D., LL.D., Director of the Carnegie Museum, Pittsburgh, Pa.]

WHO was the first potter? This is a question which will be forever veiled by the clouds of oblivion. Wandering along the banks of a stream, picking up a rounded mass of water-worn clay, crushing and molding it in his fingers, the first potter may have pleased himself by seeing how the plastic mass yielded to his touch. Then, noting how the clay, when it had been touched by the passing hoof of some quadruped, held in its cavity the water, he may have fashioned out of the mass which he had flattened in his hand a rude primeval cup and with it lifted from the brook the waters of the stream by which he sat. The first experiment was repeated. The mass of clay fashioned by his fingers was left to dry in the sun. It was found to be a receptacle having in it something of durability and something of use. Again the experiment was repeated. Each repetition led to a further development of the thought. With increase of variety in form came increase in adaptability to use. The act of the first potter, a savage man of the wilderness, was repeated by other savages about him. Then later, perhaps by accident, the fact that sun-dried clay becomes hardened in fire may have been discovered. The rude hut in which the savage had stored his vessels of sun-baked clay, in which he kept his stock of seeds and edible grain, caught fire. The first potter's kiln may have been started as Charles Lamb has humorously informed us that the first oven for roasting pork was started, by a conflagration in a dwelling. From among the ashes and still glowing embers of the fire the earthen vessel was brought forth harder and more useful than ever. Henceforth the savage resolved to fire his vessels of clay, and for this purpose constructed a kiln in which he baked the pots and shallow dishes which he had fashioned with his fingers. Ages no doubt elapsed, and the arts of savage life had progressed far, before the potter's wheel was invented.

In attempting to trace the beginning of ceramic art we naturally refer to the old world of Egypt and Assyria, in which are preserved to-day the memorials of the most ancient civilizations of which we have knowledge. Here everywhere the work of the potter is in evidence. As you are aware, the making of sun-dried bricks, followed by bricks covered with

enamel or with glaze, was one of the earliest of arts. Recently, through the Egypt Exploration Society, the burial place of the kings of the first Egyptian dynasty has been discovered to the surprise of students of Egyptology. But underlying this most ancient of burial places were found ruins, and in them were discovered stores of prehistoric pottery, some of which, I am happy to say, find a resting place in the Carnegie Museum, and examples of which are on the table before me. So, before history in its modern acceptation was begun, before men had attempted to chronicle the birth and death of kings, or the founding of dynasties, the potter was at work fashioning rudely, and yet effectively, the plastic clay which he found at hand on the banks of lakes and rivers, or deposited in great beds in the earth. The ancient Egyptian pottery, which is unmistakably prehistoric in its origin, is rude compared with the products of subsequent times. It is mostly unglazed, and consists of soft, porous terra-cotta. Some of it gives evidence that it was fashioned by the hand alone, without the agency of the wheel. Much, however, which has been discovered shows that already the use of the horizontal revolving wheel was known. It is not in Egypt or in Assyria that to-day we find preserved the best examples of what may strictly be called primitive pottery. The art of the primitive potter is being plied at this very hour, as no doubt it was plied thousands of years ago in the haunts of an elder civilization, by the savage or semi-savage tribes of Africa, Malaysia and America. The Stone Age, as it has been called, has been in all historic times up to the present in a measure coeval with the Age of Bronze, of Iron, and even of Steel. Contemporary with the civilization which gave us the Parthenon, the Arch of Trajan, St. Peter's in Rome and St. Paul's in London, were savage tribes in distant parts of the earth who fashioned their flint arrow-heads, as flints had been fashioned by the lake-dwellers in Switzerland; and whose pottery was even more crude and primitive in the methods of its manufacture than much of the pottery fashioned by men who lived long before the Pharaohs, before the age of Homer, Cæsar, Michael Angelo, or Christopher Wren. The study of primitive pottery is not, strictly speaking, an archaeological pursuit, though it may be this in part. It is rather the study of the potter's art in its infancy as practiced by tribes of men with whom all art is in its infancy. Without therefore attempting in the brief time that is before me to more than refer to the primitive pottery of the ancient Egyptians, Assyrians, Greeks and Romans, of which fragments are treasured up in the museums of the world, let me rather call your attention to the development of the art in primitive form as it has been in comparatively recent times, and is to-day practiced among the aboriginal races of the two Americas.

In various localities upon the eastern sea-board of the United States, among the ruins of the flimsy structures in which the red men lived, sometimes associated with the rude stone implements of the chase and warfare, are found the remains of earthen vessels. These give evidence of having been fashioned out of the clay directly by the fingers of the potter, who molded the vessel into shapes of use. The common method of fashioning vessels for use which was and is still employed by the Indian tribes in the southwest, is to build up the vessel out of ropes of clay fashioned in the hand and carried around coil after coil until the vessel has been built up to the desired size and shape. Much of the ancient Zuni pottery preserves upon its exterior the evidence of having been thus constructed. The interior was deftly smoothed and molded by the hand of the primitive potter,

while the roughness of the exterior, showing the method of structure, appears in some cases to have been valued as having a sort of rude decorative effect heightened frequently by the touch of simple implements by which the coils were made to assume indented or waved outlines. A sample of such ware I have brought with me, and it is on the desk before me. Almost all Zuni pottery is made in this way at the present day. The ropes of clay, of varying thickness according to the size and capacity of the vessel, are coiled one upon the other; then both interior and exterior are carefully shaped and fashioned by the hand. The vessel is allowed to dry, and then with a piece of stone it is ground down and polished, when it is at last ready for the kiln.

So far as my observation and my studies extend there is no evidence that any of the genuinely antique pottery which has been exhumed from mound and burial places in either of the Americas shows that the use of the potter's wheel was known to the worker in clay. He relied solely upon his fingers and rude implements of wood, bone, or stone which were improvised by him, and while exceedingly symmetrical forms were produced and highly artistic shapes were evolved, it was almost entirely in reliance upon manipulative skill. The greatest difference exists in the degree of skill in workmanship shown by various tribes. The ceramic products of the Indian races and mound-builders of the Atlantic seaboard and the Mississippi valley of North America represent perhaps the lowest stages of proficiency in the art of the potter. While many curious and interesting vessels have been discovered, few of them compare in beauty of form and perfection of finish with those which are found in the southwestern portion of the United States and notably of Tusayan origin. The work of the ancient potters whose labors antedated those of the modern Zuni does not compare unfavorably with the most refined ceramic wares of Mexico and Central America in which the art of the potter seems to have reached its highest development. When we pass into the northern portion of South America we find, as we proceed further and further from the influence of the Mexican and Central American civilization, cruder and less artistic results. Nevertheless the skill displayed in the production of fictile wares by the ancient races which inhabited the northwestern portion of the South American continent was not small. I have within recent days with much interest been engaged in unpacking a considerable collection of pottery gathered in the province of Santa Marta, Colombia. This collection was mainly taken from ancient graves in the remoter and wilder parts of the country. Among the more remarkable objects which were obtained by those collecting for our Museum were the funeral urns, or coffins, in which the remains of the dead were placed. These are huge earthen-ware pots from two to two and a half feet in depth and about two feet in diameter at their equator, opening at the mouth, which is about eighteen inches across, sufficiently wide to admit of depositing in them the body of a man in sitting posture, with the knees brought up to the chin. These receptacles are undoubtedly the largest pieces of pottery-ware known to have been made by the aboriginal tribes of America, and served the purpose of the barrel into which the Japanese at the present day put their dead in the same sitting attitude. None of these vessels give evidence, so far as I can discover, that they were fabricated upon the wheel, though when broken all parts seem to be perfectly homogeneous in structure, and there is no evidence, so far as I have been able to see, of the use of the method of coiling clay, as I have already



described it. The composition of these vessels is of a coarse clay mixed with particles of sand and finely powdered shells. They have been carefully smoothed externally and internally and all traces of the use of mechanical appliances, if such appliances were employed, have been obliterated, except that here and there upon their surface are slight depressions or markings which might have been made by the smooth surface of a pebble employed for polishing.

Passing from these huge earthen-ware vessels, each one of which has required a large box for its shipment, we find vessels of various shapes and sizes, made for the most part of the same material, light red in color, and displaying a very high regard for symmetry of form. In addition to the hollow ware of which I have spoken we find other implements made of clay,—ladles, bird-calls, flutes, figurines, small heads of animals and of men, probably made for purposes of ornament. Similar figures, as you are perhaps aware through observation and reading, are not uncommon in Mexico, Peru, and parts of Brazil.

Thus far what I have said has related principally to the technique of the methods by which the fictile products of the aboriginal tribes of America were fashioned in outline. I have said little in reference to the art of finishing and of ornamenting the objects which were formed by their skilful fingers. The ornamentation of fictile ware may consist either in the modification of the form or in the application of pictorial design to the surface. While the vessel was still soft the fabricator sometimes pleased his fancy by adorning the surface with lines and markings traced upon it, or by attaching to it in the form of legs or handles devices of a more or less artistic character. Sometimes the result of ornament was achieved by giving the vessel a grotesque form, such as

that of a quadruped, or of a bird. Such early efforts at the production of something more than forms of simple use are not uncommon in the vessels found in the mounds of the Mississippi valley, and droll objects suggesting the imagination of childhood, or of a people in which art is in its infancy, are frequently discovered. Those of you who have studied the collections in the great museums will recall the grotesqueries of the potter's art which have come down to us from the burial places of Tennessee, Missouri, and Arkansas.

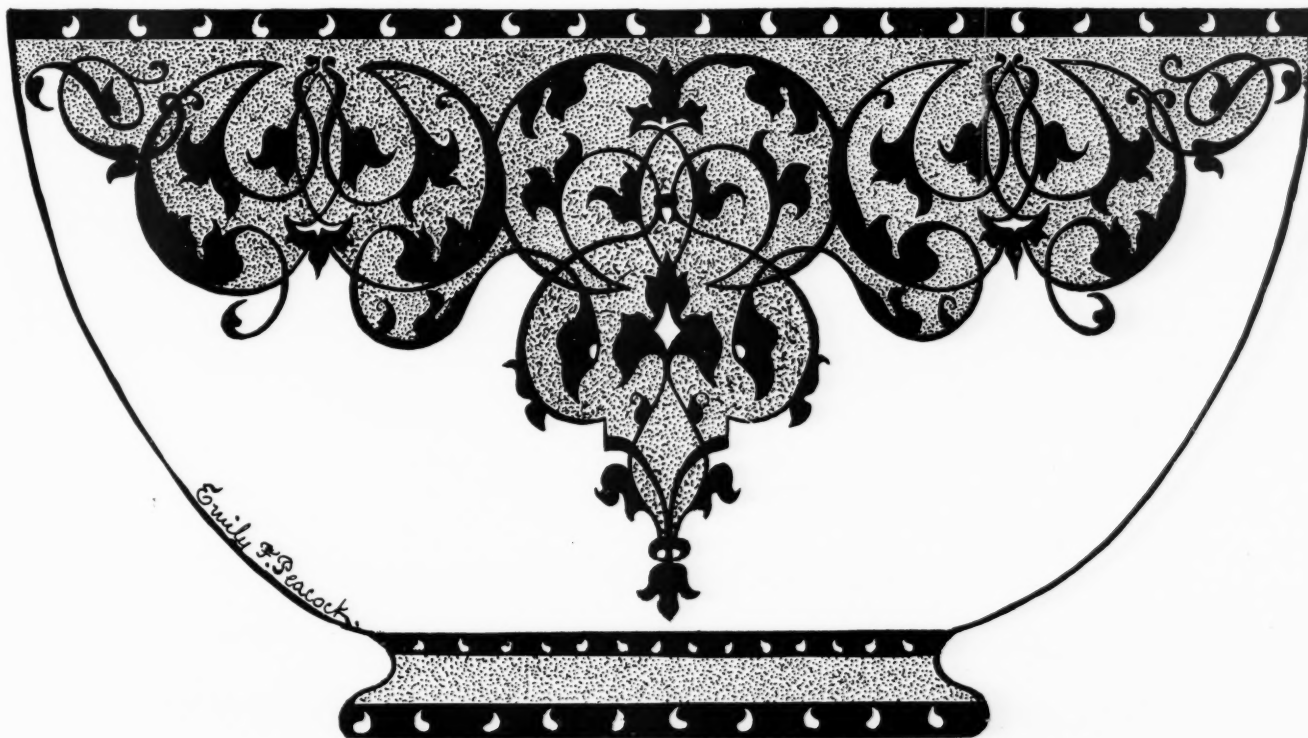
When we pass to the southwest and examine the products of the ancient burial places of the southwestern tribes among whom the art flourished, we find the same tendencies, but touched and animated by a much higher regard for accuracy in form, symmetry in outline, and fidelity to nature so far as animal forms are represented. While conventionality prevails, it is in evidence that the ancient potter of the Pueblos had an eye for the things of the material world about him, and his efforts at the representation of these forms are far more successful than those which were produced by the tribes of the North and Northeast. This artistic sense reaches its highest development in Arizona, Mexico, Central America and Peru.

[TO BE CONTINUED]



#### NOTE

In the treatment of plate design by Miss Caroline Bon-sall in the May KERAMIC STUDIO, the mistake was made of "Two parts Yellow *Green* to one part Marshings Gouache Minton *Green*." It should read "Two parts Yellow *Gold*," etc., etc.



MENTION, HISTORIC ORNAMENT—ICE BOWL—EMILY F. PEACOCK

CARRY out the design in Copenhagen Blue, leaving the small figures in the bands white. Or put light green lustre in the dotted background, yellow lustre padded in the lower part of bowl and carry out the design in flat gold.



## TULIPS

*Adelaide Alsop-Robineau*

ONE of the most pleasing flowers for simple designs is the tulip; at the same time it is easily adaptable to almost any shape and almost every style of ornament. It can be used to ornament a vase in a Japanese style, growing stiffly up from the base, a few flowers on one side and a leaf or two on the other, or it can be arranged symmetrically around the base, say three flowers at regular intervals and leaves between. Treat the flowers always simply, and when conventionally arranged, in flat tones. The tulip is especially adapted to stained glass effects for windows. The panels, oblong, square and round can be used for this purpose, enlarging them from two to three times according to size desired. Take the panel at the head of this article, for instance. An interesting window can be made of it, allowing a plain border from one to three inches wide, according to size of panel. Outside of this, if necessary or desired, one of the border designs can be arranged. Or if the window is longer than wide, use this panel for the upper third, filling the space below with small diamond-shaped or square panes, plain, colored or ornamented with a simple design similar to that on the square tile. To have the *leaded* effect of stained glass, make your heavy black outlines on one

side of the glass, filling in the color on the other. If a mosaic glass effect is desired, divide up these heavy outlines with cross and oblique lines not quite so heavy, leaving no very large plain spaces. To make these lines black enough, rub the powder black into the painted lines. The other oblong and the round panel can be used alone or having one of the borders outside of a plain band.

We would suggest for a color scheme: Leaves, two shades of bluish green; sky and cloud, two shades of purplish blue; moon, orange; and tulips, white or scarlet. A ground glass makes a very good surface, or a thick glass with an irregular surface. Plate glass can be used but the effect is better on a rough glass, just as a water color has more decorative texture on a rough paper.

This panel with the moon could also be adapted to a vase, in which case the stems and leaves should be longer and the whole design adjusted to the shape, being careful not to crowd the vase. Leave some plain spaces. The tile design should be treated very simply, either in monochrome or a simple color scheme of three or four tones only, and those not too bright. If the round panel is used in a square window, the corners should be left plain if there is a border either around the circle or the square. If no border is used, a corner ornament would be appropriate—not too conspicuous. The wavy lines can be white or pale yellow or green, suggesting wreaths of mist or loose grasses. This design is suitable also for a plaque.

The column of borders illustrates the adaptability of the



tulip to a stiff, upright design or a graceful flowing one. These designs can be used as borders, or enlarged. The various motifs can be fitted to vases, tankards, steins or other forms.

No. 1. Ground, two shades of green bronze, use green bronze 10 with  $\frac{1}{3}$  gold for darker shade, adding  $\frac{1}{2}$  gold for lighter tone; Tulips in Roman gold; leaves and stems in green gold. Outline in black.

No. 2. Paint in one color on white, or in two shades of gold on white ground, outlined in red brown or black, or make ground Copenhagen blue or grey, bands, leaves and stems a grey green, and Tulips white. Outline in Dark Green 7.

No. 3. Leaves, two shades of grey green; Tulips, scarlet or yellow; outlines, black or gold. Or carry out in lustre on a black lustre ground, or make Tulips blue grey, with leaves two shades of grey green, or pale brown, background white or gold, outlines on white, Green 7, on gold, red brown or black. This could be used for stein or pitcher, by using three each of the alternating forms enlarged so as to meet around the form. This design would also look well in white on a Copenhagen blue or grey ground, or on pale brown or green, outlines to correspond—not too dark.

No. 4. Black portion gold, design in pale browns or grey greens, outlined in gold; or dark portion tinted and design in gold and color.

No. 5 is for gold etched border, or to be drawn in gold or one color with pen, or carried out in flat enamel with gold outline.

No. 6. Flower scarlet, yellow or pink, stem and leaf pale brown, outline brown red brown, gold or black.

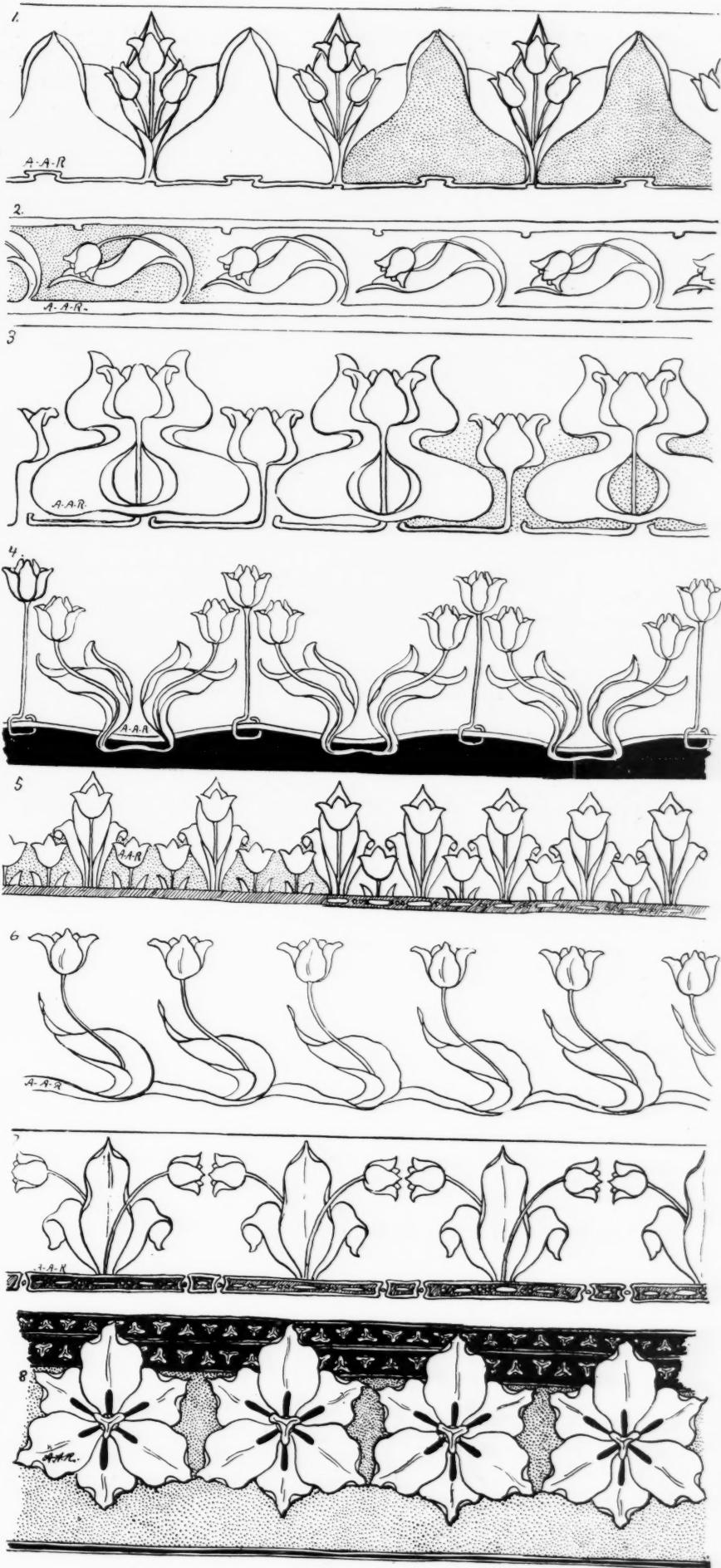
No. 7. Border at base drawn with pen in capucine red, flowers in capucine, and leaves in pale brown. Outline in gold or brown.

No. 8. Dark portion; brown bronze with design in gold; light background, gold with dots of brown; Tulips in green gold outlined in red brown; pistil, Roman gold; and stamens, black.

Flat enamels can be used to advantage in any of these designs.

#### TO ADAPT STRAIGHT BORDERS TO A CIRCLE. CUP AND SAUCER, PAGE 56.

First draw a circle a trifle smaller than the saucer or plate you wish to design. Cut this out and place upon the plate divider (KERAMIC STUDIO, January, 1900), adjusting the center of circle to center of divider with a pin. Mark on edge of circle all the divisions marked 10. See circle x-x in cut (a). Then turn circle so that first mark 10 corresponds with 12, and mark all 12 divisions on circle. Then adjust first mark to 14 and





to 16, marking these divisions also. Now mark on saucer the distance k-n between the edge and top of Tulip in cup design (b), and draw circle on saucer to indicate this distance (dotted line w-w (a). Draw also circle to indicate space occupied by cup in center of saucer, y-y (a). Now place circle x-x on saucer as in cut (a); z-z represents saucer.

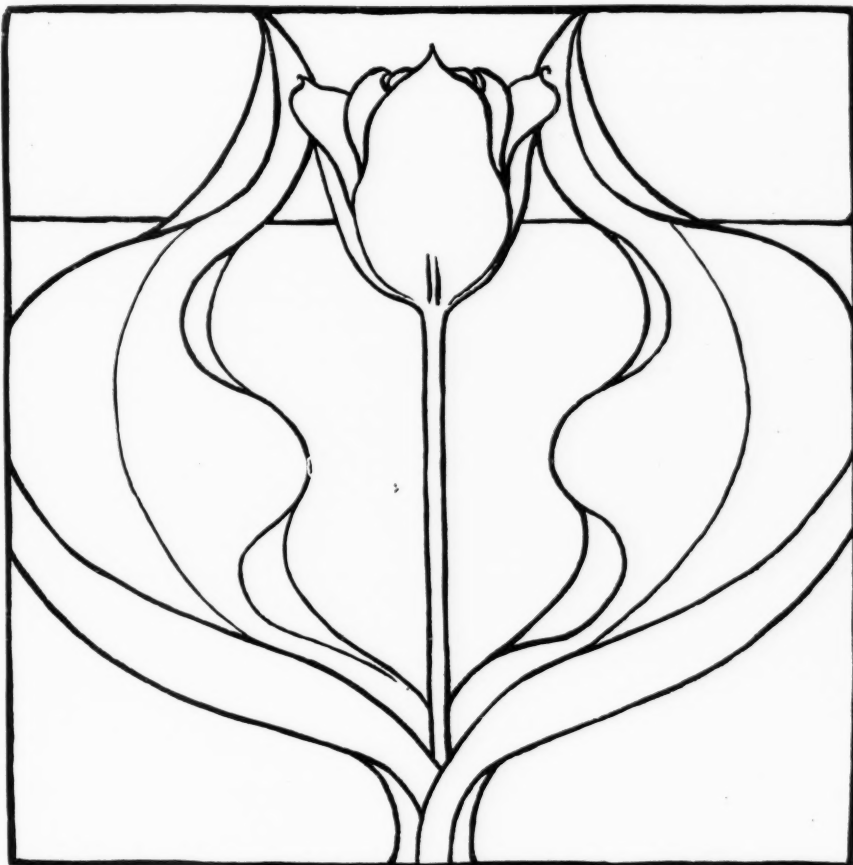
As a rule an odd number is preferable to an even one, so we first try the 14 division, drawing to rim of saucer from mark on edge of circle. Removing circle, carry these lines down to center of saucer. Then apply a tracing of tulip to two divisions, as in cut (a). We find the distance between tulips too great, so we take the next smaller division 16. We find that if we make a still smaller division the stems will be too crowded on inner rim y-y, so we mark off the saucer into 16 divisions. Apply the tulip to each division and draw the headless stem between. This is an application of the simplest form of design. On the plate we try something a little more elaborate.

Using border No. 2, draw first the bands. Then divide your plate or saucer so that the space bounded by bands and dotted divisions is just about size of space on straight border containing the ornament. Make a tracing of ornament, and as this is not a symmetrical one, place in space so that stem comes on each division line. These designs are drawn larger than border, in order to show how they can be made larger to suit article decorated, though a saucer border should be as nearly as possible the same size as on cup.

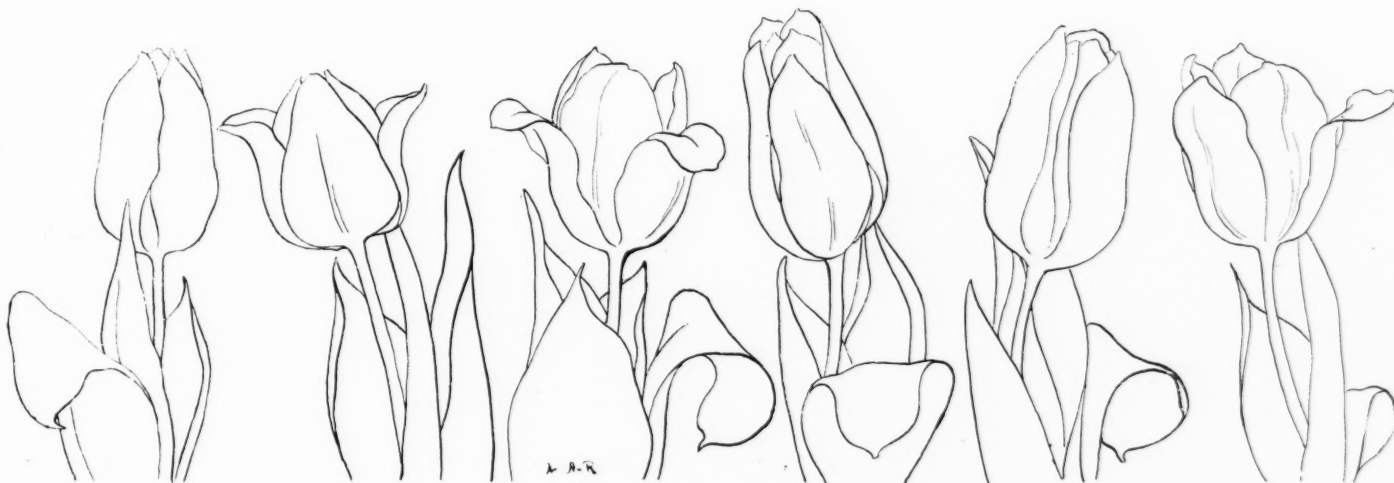
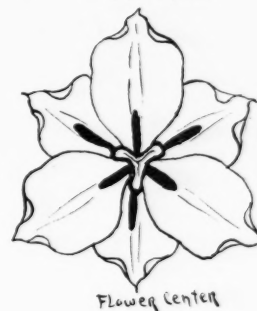
Of course it will be understood that any straight lines in border will have to be indicated by circles on saucer or plate. In No. 2 we have a symmetrical form, although the stems are all turned one way. Indicate the base of border by a circle drawn on the plate. Make separate tracings of your main and subordinate motifs, without the stems. Always try first for an odd number of divisions, as they are always more interesting as being less common: 3, 5 and 7 are more interesting than 4 or 8, and 5 and 7 are more interesting than 3. We find that the 7 or 14 division leaves only room for the main motif, so we have to use the 12 division again. Place the center of the main ornament on the division line, the smaller ornament on the next division. Then draw the stem along the circle to complete the design. Sometimes, in order to make a design

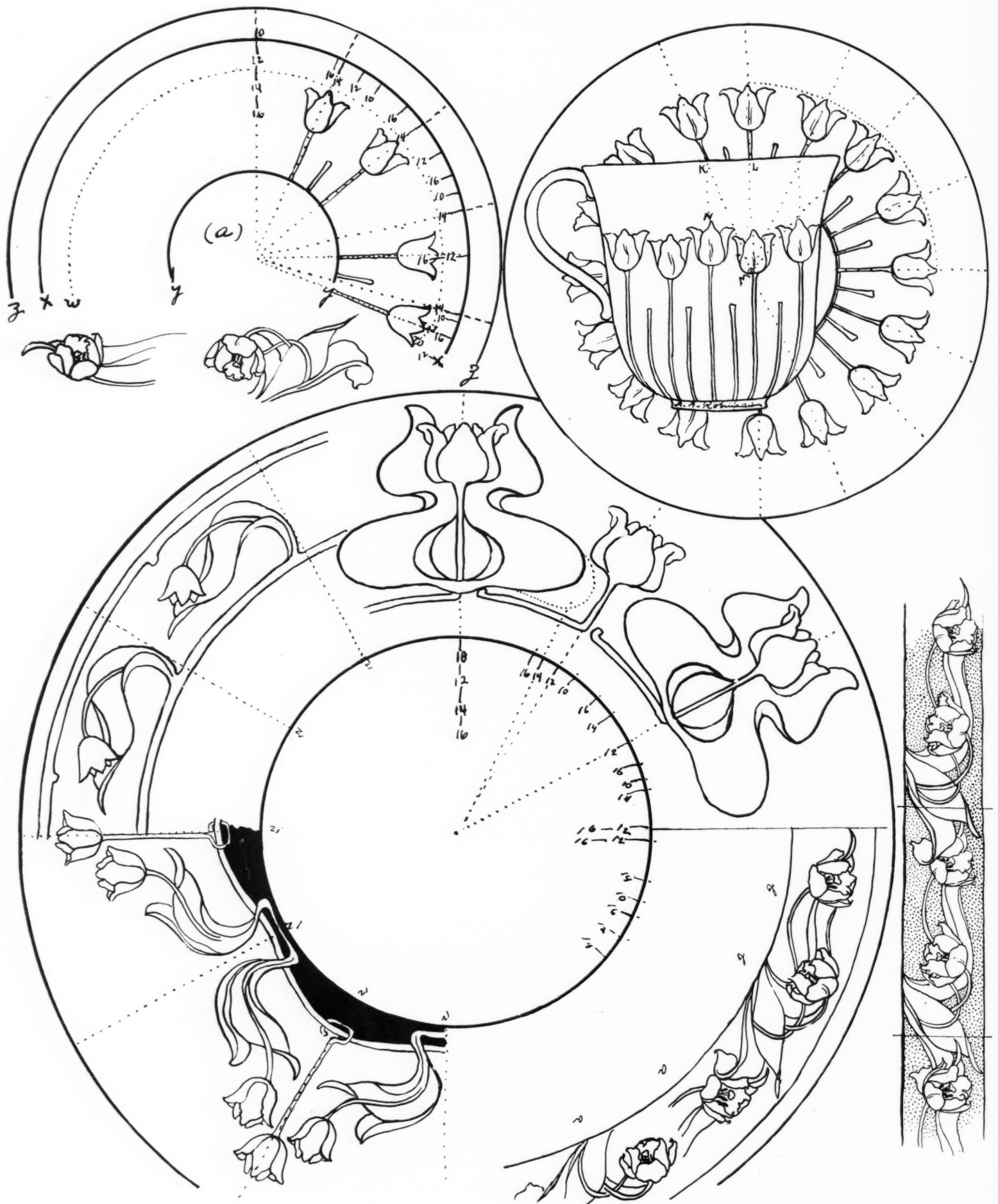






fit nicely, it is advisable to change slightly the lower part of design, as suggested in the dotted line at base of large ornament. In border No. 4 we have a still different problem. We find that by applying the tracing exactly, the wavy line at the base is lost, so we have to shorten the stem of the center tulip and draw the base line by hand. There being no alternate ornament the stems have to be bent so as to give the same appearance as in the straight border, leaving all difference in the triangular space above. As a last problem, we have a continuous border where there is no conspicuous place for division. Make separate tracings of the main flowers and leaves. After dividing your plate or saucer, you will have to divide your border arbitrarily as in the cut. Now having found the proper space, trace your flowers (a-a), and by hand finish the drawing of your stems and leaves to look as nearly as possible like straight border (b-b).









Almost any design can be adapted to a circle by using this method. When fitting a rounding surface, apply the ornament to perpendicular and horizontal lines, letting the design draw nearer together in the slender parts and spread where the form swells, sometimes making slight alterations in the form to fit the space, as shown in plate border

No. 3, or even adding a little or taking from it where necessary.

There are numberless other arrangements of this delightfully decorative flower, which you can work out for yourselves, and doubtless you will find the greatest pleasure in doing so.



## COLOR SUPPLEMENT—GRAPES—E. AULICH

AFTER making the sketch carefully, blend in the background first, using Ivory Yellow for lightest part, a mixture of Blue Green dark and Purple for the cloud effects. For prominent bunch of grapes in centre to the left, use Air Blue for high light, Pompadour and Gold Gray for the red and brown parts, for greenish parts blend in some Yellow Green, Olive Green and Yellow Brown, also a little Egg Yellow for the

transparent tones. For bunch in left hand corner, use Flesh Red and Egg Yellow, for the whole a little Air Blue and Pompadour for high lights. For the blue bunch of grapes use Carmine Blue. For shadows, mix in some Deep Purple and Black. The green leaves are a mixture of Blue Green dark and Egg Yellow. For darkest parts use Shading Green, Olive Green and Brown Red. Chestnut Brown for stems.





*E. Aulich.*

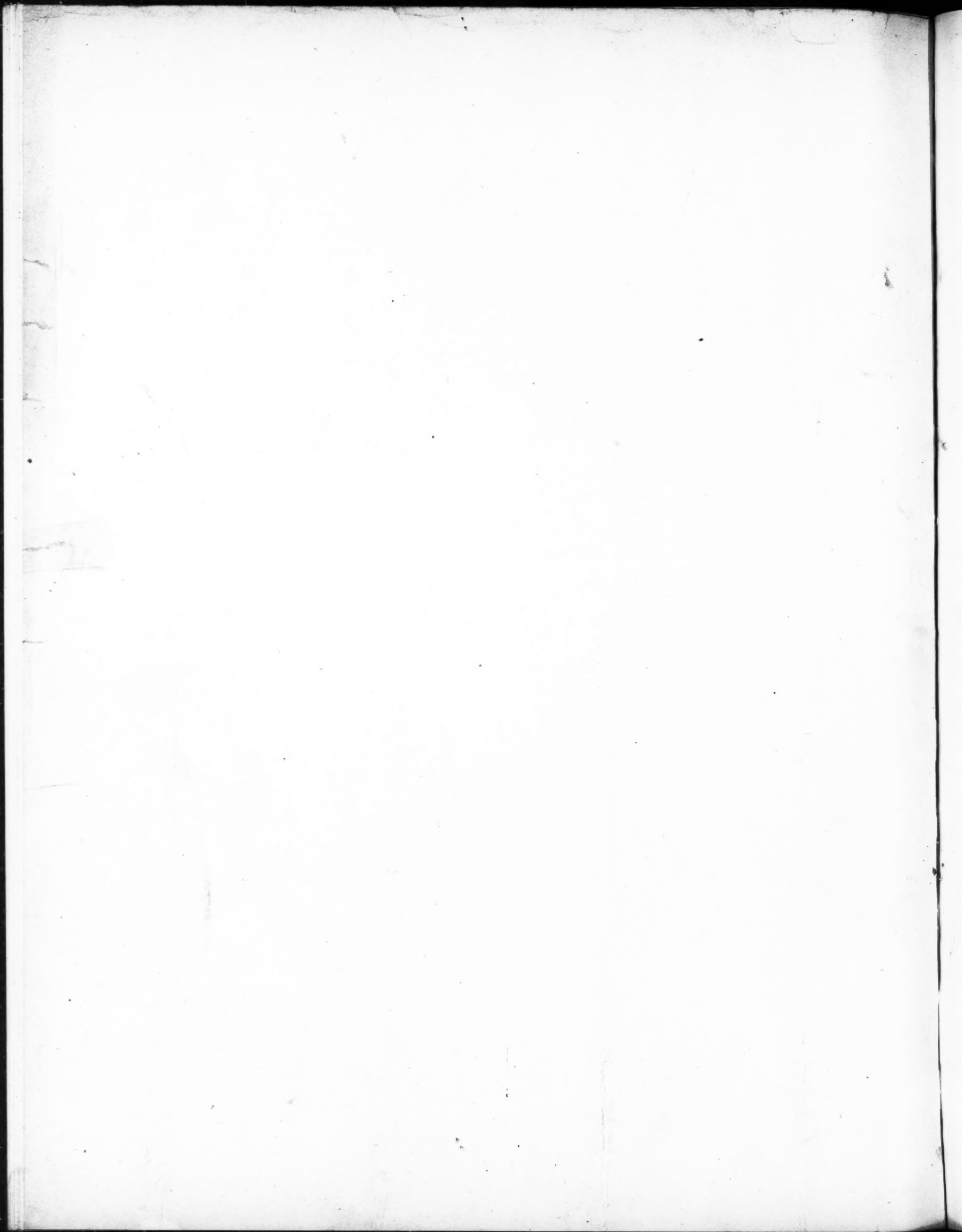
DESIGNED BY E. AULICH

GRAPES—E. AULICH

PITTSBURGH  
SCHOOL OF DESIGN  
FOR WOMEN

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SUPPLEMENT TO  
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For second fire or third, touch up with about same colors. For ground use Yellow Brown and Egg Yellow, Yellow Green and Brown Red for darker parts.

To use the black and white sketch for china, paint the big bunch to the right red and brownish, breaking in some Banding Blue and Black in the darkest parts, but the bunch to the left paint light green, using Air Blue for high light, Lemon Yellow and Yellow Green for general tones. Shading green for second fire to touch up.

WATER COLORS

When the group is sketched carefully, wash in the background with Naples Yellow. Indigo with a little of Rose

Madder mixed, for the grayish tones. For bunch in the centre to the left, use Cobalt Blue for high lights, Light Red, Burnt Sienna and Carmine for the reds, for the greenish tones blend in some Chrome Yellow and Hooker's Green, and Brown Madder for darker parts. For bunch on left side, use Chrome Yellow and Rose Madder, and a little Cobalt Blue. The blue bunch wash in with Ultramarine Blue, Crimson Lake and Black. The green leaves paint in with Viridian, Chrome Yellow and Hooker's Green. For darkest shades use Brown Madder, Burnt Sienna, Sepia Brown. For ground work use Yellow, Raw Sienna, and a little Hooker's Green in some parts.



MUSHROOM DESIGN (No. 2)—S. EVANNAH PRICE.

PROCEED as with design No. 1 (see June number) with background and ferns, the same colors being used. For the mushrooms, use for the caps, Lemon Yellow shaded with Yellow Red, the gills Lemon Yellow with markings of Yellow

Brown and the very darkest Brown Green. The stems and ring on the large one are Lemon Yellow shaded with Violet No. 2 and Lemon Yellow mixed. The volva at the base is whitish (Silver Grey).



ST. GEORGE AND THE DRAGON—MR. REESEN-STENSTRUP

## COPENHAGEN PORCELAINS—BING &amp; GRONDAHL



THE name of Copenhagen evokes at first a recollection of the well known and charmingly decorated porcelains of the Royal Manufactory, which are familiar to our readers, as we have in two numbers given illustrations of these remarkable wares. However, it would be a great mistake to believe that the Royal Manufactory has the monopoly of the beautiful Danish porcelain or that the work done outside by private concerns is not worth mentioning. Among the ceramics which at the last Paris Exposition have attracted the most attention, are the porcelains of a group of Danish artists, known by the name of the old firm, Bing & Grondahl, founded in 1853.

At that time the Royal Manufactory was in existence, but was not making very artistic wares, nor was it financially successful, and it occurred to a young potter named Grondahl that there was room for pottery work by private concerns. He secured the financial support of two brothers, M. H. & J. H. Bing and founded the firm of Bing & Grondahl. The first years were disappointing, but later under the direction of A. Jumel, the factory commenced the reproduction in biscuit of the famous sculptures of Thorwaldsen. An exhibition of these porcelain figures at the London Exposition of 1862



PLAYING CHILDREN—MISS HAHN JENSEN

met with an extraordinary success, and from that time dates the reputation of Bing & Grondahl.

With Heine Hansen as Director, some very fine table sets with decorative motives of the Dutch Renaissance were produced, one of the original sets being to-day in the collection of the King of Denmark. The Thorwaldsen reproductions were also continued, and in 1871 the statue of Hebe, in biscuit and life size, was bought by the South Kensington Museum.

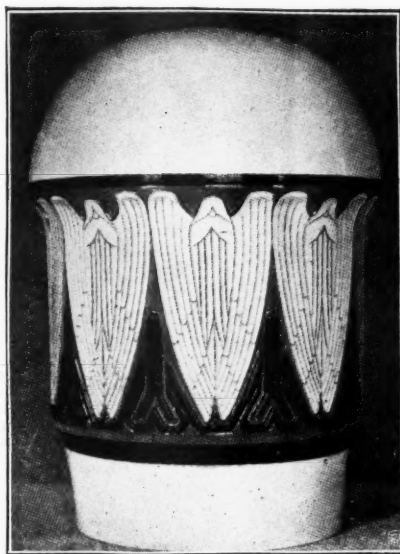
In 1886 and the following years, Prof. Krohn, now Director of the Copenhagen Museum of Decorative Arts, commenced the decoration of porcelain with high fire colors, which considerably increased the reputation of the firm. Finally in the last few years the works have been placed under the direction of F. F. Willumsen, an architect by profession, who has shown marvelous gifts as a decorator and a potter, and has in a short time stamped the Bing & Grondahl wares as among the most original and artistic modern ceramics.

It will be noticed at a glance that far from being influenced by the works of their famous neighbors of the Royal Manufactory, the Bing & Grondahl artists are trying to escape that influence as much as possible. Although they occasionally use the high fire colors, the light blues and greys which resist the highest kiln temperatures, in most of their latest



ORNAMENTS—MR. H. KOFOED

pieces the light shades are replaced by a metallic brown, an original and robust red, also a very fine black (oxide of iron is the basis of these brown and black glazes.) But it is not only in the colors used that the two products differ. The artists of the Royal Manufactory are painters, Bing & Grondahl are modelers and sculptors. Here the paste is everywhere incised, broken by open work decoration, thrown in powerful and striking shapes, and the color is only used to complete the decoration, while in the Royal Manufactory works the color is the whole decoration. The latter's wares give the impression of charm and refinement, the Bing & Grondahl wares that of strength. Another difference is that artists of the Royal Manufactory are more and more tending to naturalistic painting, while Bing & Grondahl remain highly conventional. No bolder and more striking conventionalization could be imagined than the wings on the cinerary urn in our illustration.

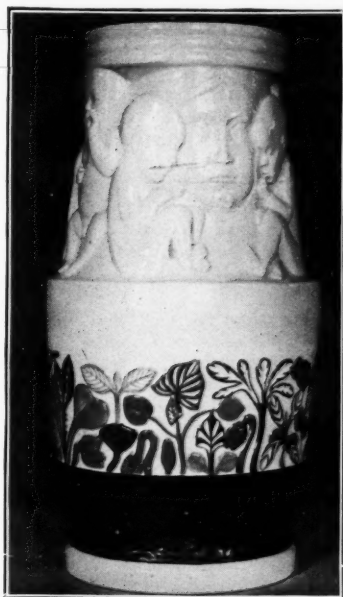


CINERARY URN

Perhaps at times one will find that the pieces are overloaded, almost too much incised, too heavy. When porcelain is used, this constant open, or high and low relief work makes necessary a thickness of the walls of the vase and a heaviness of the whole piece, which is not exactly satisfying, as lightness and thinness have always been the great charm of porcelain. Faience, or better yet, stoneware seem to be the most appropriate bodies for monumental and powerful shapes, and we are not surprised to see that occasionally Bing & Grondahl have recourse to stoneware, for instance in those cinerary urns which are one of the most original creations of Mr. Willumsen. However this constant effort to create brings always interesting and sometimes strikingly artistic results.

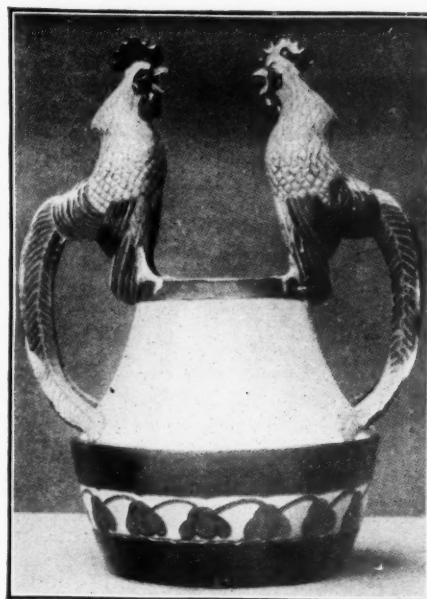
Although the hand of the Director, Mr. Willumsen, is felt everywhere, the execution is entirely left to the artists under his direction, the Misses Hegermann-Lindencrone, J. Garde, E. Drewes,

J. Plockross, Hahn Jensen, and Messrs. Reesen-Stenstrup, Hammershoi, Locher, Wagner, Kofoed and Petersen. Miss Plockross is the author of the vase, "The Growth," illustrated here and of a symbolic meaning, like "The Danaides," and many of the large pieces of Bing & Grondahl. On the upper band a woman's and a man's head, surrounded by naked babies; at the bottom a brown band of soil containing the seeds of plants from which germinate the flowers in the middle band.



GROWTH—MISS PLOCKROSS

Another interesting product of Bing & Grondahl is their modeled animals, very similar to those of the Royal Manufactory and executed with the same perfection. Illustrations of these little gems of sculptured porcelain will be given in one of our later numbers.



VASE



THE DANAIDES—MISS HAHN JENSEN



ENAMELS—MR. ELIAS PETERSEN



VASES—MISS E. HEGERMANN-LINDENCRONE AND MISS FANNY GARDE

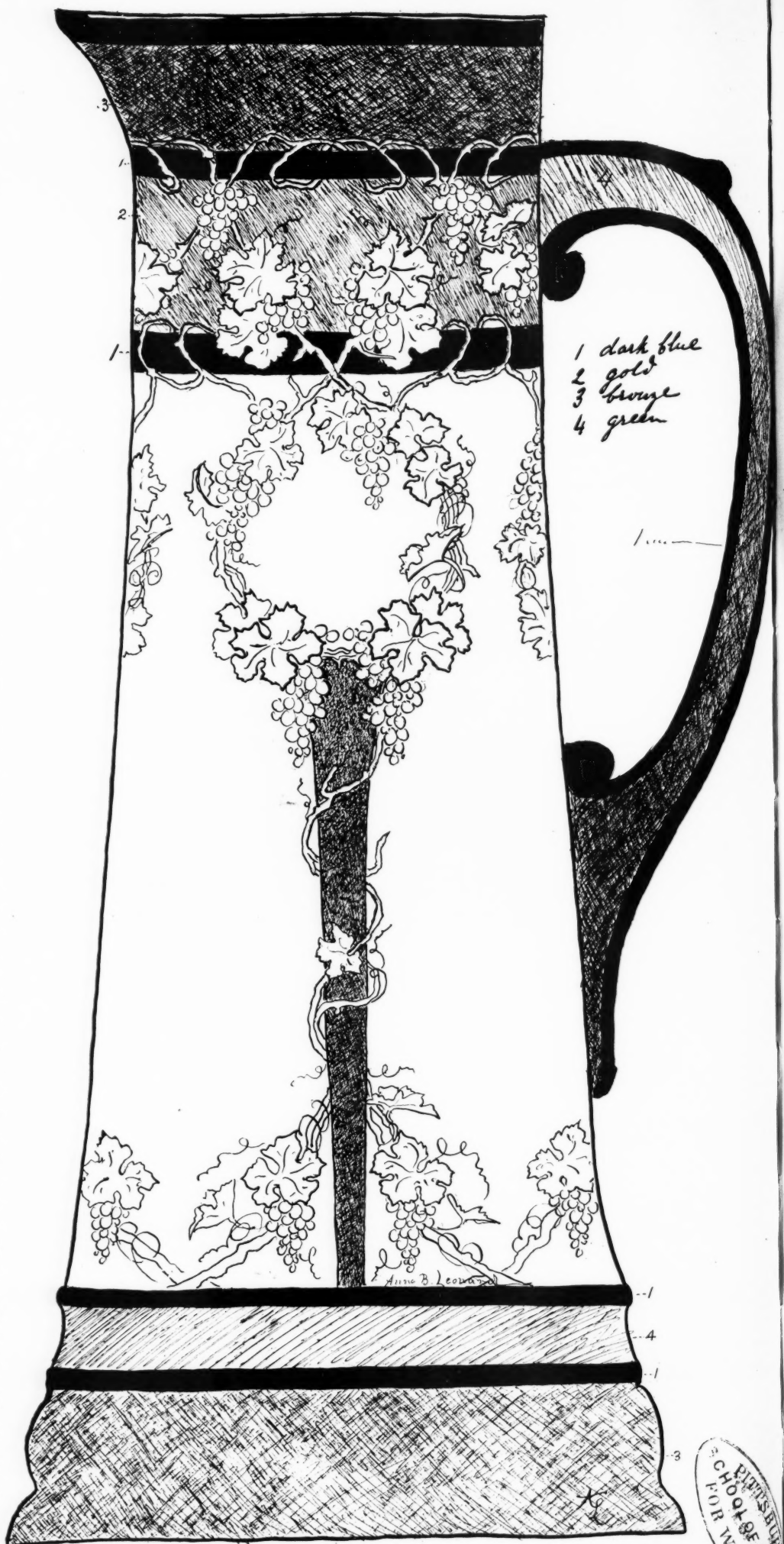


## TANKARD DESIGN

WITH INSTRUCTIONS ON FLAT ENAMELS

Anna B. Leonard

OUTLINE the design in German Black with Pompadour Red mixed with it (both these colors can be obtained in powder) to give it a warm brown tone. Use a strong fine outline for the whole, then put in the first washes of the gold, bronze, green and dark blue for the first fire, without touching the grapes or leaves. For the second fire, go over these broad washes of gold, bronze and color in the same manner, using enamel in the color for the second fire (directions follow). To prepare the colors for the grapes, take out upon the palette Dark Violet of Gold (Lacroix), Carmine No. 3 (Lacroix), Deep Blue Green (Lacroix), Brunswick Black and Ruby Purple (German), and mix the tones desired. For the leaves, Apple Green, Mixing Yellow, Brown Green, Silver Yellow, Chrome Green 3B, all Lacroix colors, or the colors that correspond in other makes. Prepare a body enamel for the very light enamel colors, by using two-thirds aufsetzweis, one-third Hancock's hard enamel, and to this add one-eighth flux. For the paler tones of the grapes put the color into the enamel, the enamel greatly predominating. For the very dark tones put the enamel into the color, using only aufsetzweis and then usually only about one-eighth. Try to keep this difference in mind. When the colors or shades have the proper amount of enamel, they can be used and blended like ordinary colors, but they *must* be kept very thin and used only a very little heavier than the color ordinarily is used. Those who are not sure of their enamels should test the colors on something else until the right tone is obtained, as colors in this mixture fire stronger than when used in the usual way. In connection with an outline, the flat enamels have more body and look much richer than a flat wash of color. For the pale tones of Green use Apple Green, Mixing Yellow and a little touch of Black to take off the intense green which this mixture with enamel would otherwise fire. After mixing these three colors, add a little of it to the body enamel, remembering always that it will come out *stronger* in color than it appears upon the palette. To this mixture add, in order to make a deeper and different tone, Chrome Green 3B and a little Silver Yellow (remember that Silver Yellow fires much stronger than Mixing Yellow), and then add Brown Green and Black to tone. If a *very* dark shade of green is used, mix your colors to the desired tone and then add one-eighth aufsetzweis, using no other enamel—a little flux may be used if the fire is to be a light one. If the enamels should

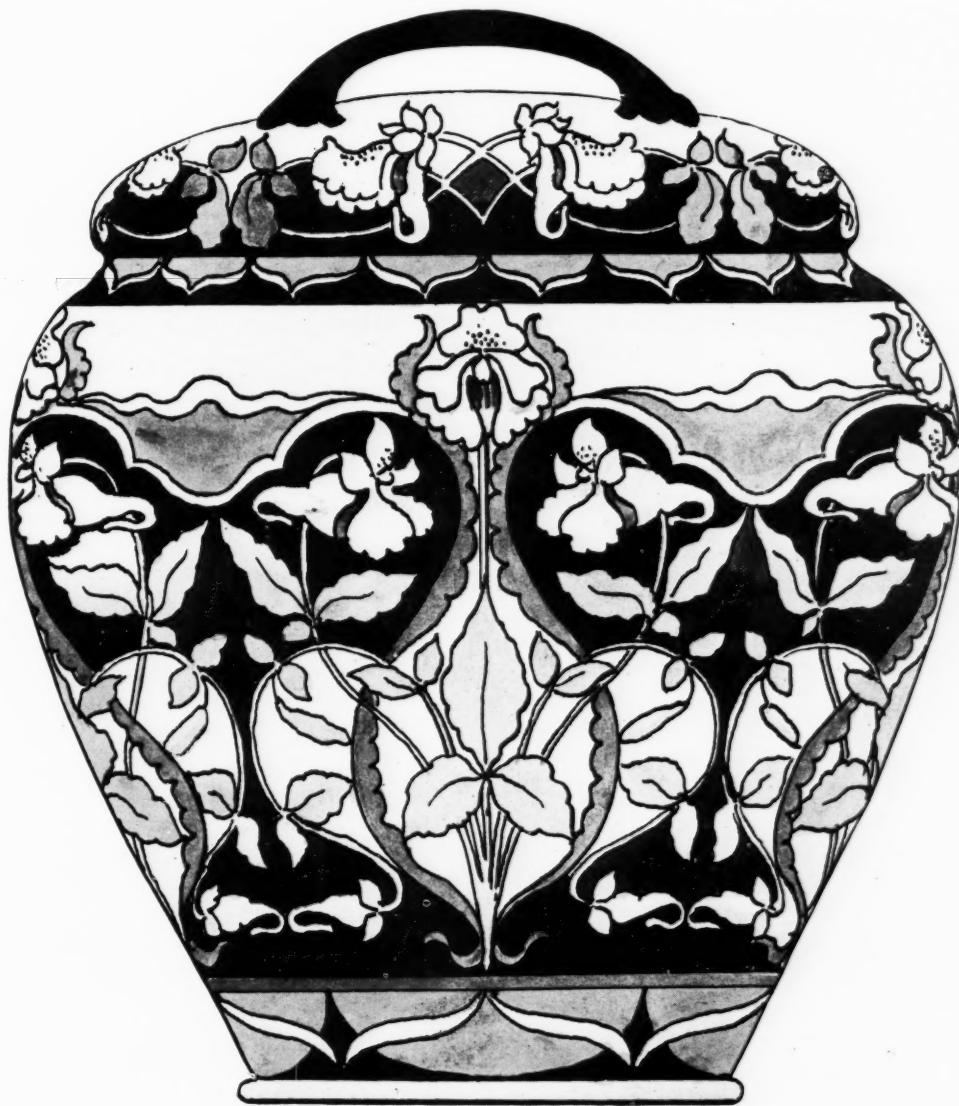


THIS DESIGN  
IS CHOICE OF DESIGN  
FOR WOMEN

fire too pale, go over them again with any color you like, just as in painting, and re-fire. Be careful to keep the enamels flat like the color. By using them *very* wet, they will flow properly on the design and smooth themselves so that there will be no unevenness in texture. If the tone of color varies, that detracts nothing, in fact the surface looks better with a color that vibrates. If the gold or bronze runs over the outline, touch up the outline in the next fire, otherwise the gold will come forward and your design sink back.

There are four panels of this design, one on each side, one in front and one under the handle. The body of the tankard may be tinted cream or painted in yellow lustre. (This same design may be carried out in different tones of blue.)

For the dark blue bands use Dark Blue (Lacroix), a little Brunswick Black and a little Ruby Purple, with one-eighth Aufsetzweis. Put on a light wash each time the piece is fired.



#### MENTION, MODERN DESIGN—CRACKER JAR—BABCOCK

LEAVE white china for white portions of this design. The flowers make blue in flat enamels, using Dark Blue and a touch of Ruby Purple. The leaves and stems should be Brown Green and Moss Green, the darkest portion of design

and the outlines gold, and the gray portions of background pale brown or green. This design would be very effective carried out in different shades of gold and bronze with black outlines.



## MOUNTAIN LAUREL

[ MENTION, NATURALISTIC STUDY ]

*Jennie Smith*

**D**RAW the design in carefully, and paint delicately for the first fire. Set the palette with the following colors: Lacroix Pearl Grey, Sky Blue, Deep Blue, Green, Moss Green J, Olive Green, Brown Green, Dark Green 7, Violet of Iron, Chestnut Brown, Brown 4, Carmine and Black.

The open blossoms are white, tinged with pink; buds pink; pistil and stamens pale greenish white; anthers Violet of Iron; stems green; branches brown.

Wash in the flowers with a delicate grey, leaving the white of the china for the high lights. Shade delicately with the Carmine; paint the center with a cool green, the little markings and the anthers with Violet of Iron; pistils and stamens delicate green; buds Carmine, shaded with grey and carmine.

The leaves are a rich deep green—paint these in the foreground with Moss Green, shaded with the darker greens. The leaves in the background make a greyer green. Use Pearl Grey shaded with Brown 4 for the older branches; Pearl Grey and Olive Green for the younger growth.

Lay in the background with large brushes, beginning at the upper left hand, with Sky Blue, running into deeper blue green, carmine, then Moss Green, Olive and Brown Green, and as it reaches the lower right side wash in Chestnut Brown and Brown 4.

For the second fire use same colors as for the first fire, strengthening and deepening them.





## CAKE PLATE (ROSES)—MARIAM L. CANDLER

CAREFULLY sketch in the design with India ink, then dust the edge with Royal Green and wipe out the color where the paste design is to be modeled in for the second fire. The roses are painted with Roman Purple, leaves of Moss Green, Brown Green, Russian Green and Shading Green. The shadow-leaves are washed in with Gold Gray very delicately. Then fire.

Second fire.—Retouch the roses and foliage with same colors used in the first fire. For the background use Ivory

Yellow, Yellow Brown, Lavender Glaze and Copenhagen Blue. Just before firing, dust on Ivory Glaze over the background. Model the paste design around the border of the plate, then fire.

For the third firing, retouch the roses with Roman Purple. On the high lights give a wash of Yellow Brown, and a touch of Finishing Brown in the heart of the rose. Accent the foliage, washing some into the background. Cover the paste with gold and refire.

## LEAGUE NOTES

It is to be expected that the notes for this month will contain a full account of the annual meeting and election. Instead of telling you of the business transacted I would much prefer to use this space to tell you of the Buffalo Society of Mineral Painters and the charming courtesies and hospitalities extended to the few that were gathered together in the name of the League. To begin at the beginning, May 30th we undertook to locate the Manufacturers' Building, but not having a boat at our command we made slow headway. At last we floated in to what we were told was the Central Court, and we believe the statement. It certainly was the center of activity. All around were scores of workmen sawing, hammering and filing. We seated ourselves upon boxes and boards and surveyed the confusion. By degrees we evolved out of it all the case of china belonging to the Chicago Ceramic Association, another of the New York Society of Ceramic Art, and one belonging to Marshal Fry, also Miss Montfort, in a moist, uncomfortable background of china, cases, denim, boards and things, and as we listened to the queries of the Fair's bedraggled visitors and to Miss M.'s patient explanations of who, which and what we were, we registered vows and impressions which we believed no sun, however beautiful, nor Exposition, however dry, could cause us to alter.

The morning of the 31st we were ushered into the Woman's Administration Building. Enough cannot be said of the beauty and great, good taste displayed in all the appointments of this delightful building. It was here our little party of delegates were met by the Buffalo Society of Mineral Painters, and from that hour on we were cared for and assisted in the happiest possible manner. They caused us to forget our disappointments over the mass of telegrams and letters of regret from absent delegates. They listened to the Triennial Reports and withdrew, as we afterward learned, to plan for the success of our programme. The handful of delegates were somewhat depressed with the responsibility of carrying forward the election of officers. Time was needed to fully ascertain the exact amount of power vested in the delegates present and to arrange for a stronger list of nominations, as many of the nominees had declined to run for office. Accordingly the meeting was adjourned to assemble at a date not later than June 5th, to cast the ballots for the next triennial executive.

Saturday, June 1st, in the chambers of the Buffalo Historical Society Mr. W. A. King addressed the League visitors and the Buffalo Society of Mineral Painters. His paper, which was full of choice selections from classical writers and out of the way verses by modern authors, would make a charming, illustrated book for lovers of pottery and porcelain. While Mr. King claims only a collector's interest in ceramic art, his efforts to bring to the front the ceramic art products of this country and to place them on a better footing in the Pan-American Exposition than they have hitherto occupied are well known to those who follow movements in the pottery world.

Professor C. F. Binns gave a practical talk upon clays, kilns and glazes. He prefaced his analytical lecture with forceful remarks, tending to help the student to decide which he would go in for, money or reputation. In showing us how few the chances were for acquiring both, he drew stirring pictures from the life of his father which made us feel that the splendid record which this grand man has left was the result of deliberate choice between money and reputation.

A delightful luncheon had been arranged for by the Buffalo ladies in one of the many pleasant rooms of the Library Building, and here we exchanged glimpses of sympathetic pursuits and thoughts and mentally calculated the chances for New York's falling off the map and leaving us free to become loyal Buffalonians.

June 3d W. J. Holland, LL. D., Director of Carnegie Institute, came to us. His paper on "Primitive Pottery" will, I think, be found in another column of this number of the STUDIO. He brought with him valuable specimens of historic and pre-historic vessels and objects which served to illustrate his lecture. Dr. Holland was followed by Mrs. S. S. Frackelton, who pictured in a bright and entertaining manner the evolution of the American woman china painter. Her paper was brought to a good climax by a serious consideration of the value of organized effort for accomplishing truer and stronger things in mineral painting. At noon Mrs. Filkins made up a party of eight to meet Dr. Holland at luncheon. Best of all the memories of that pleasant hour is the brief outline which Dr. Holland gave of the prospects for future ceramic education in the Carnegie Institute, and the encouragement and hope which he held out to us.

In the evening we were entertained in the chambers of the Historical Society. At this reception, Reginald Cox, R. A., president of the Society of Buffalo artists talked in a fascinating manner for about thirty minutes. I could tell you what he said, but it would convey no idea of the effect upon his hearers. His attitude and intonation told us more than his words, of the broad fellowship and ready sympathy which he wished to extend to the mineral painters. In a fantastic fashion he showed to us that he was "one of us," and described with fine humor his first painting,—a plaque. It was his first order and with the proceeds he said he bought his first box of oil colors. He talked with feeling of John La Farge and gave us the history of the glorious stained glass windows by La Farge, which are in Trinity Church, on Delaware avenue. We accepted his advice to see them and were amply repaid. The future possibilities for the mineral painters of Buffalo assumed envious proportions as we listened to Mr. Cox's rare invitation to them to join his fraternity, the Buffalo Society of Artists.

But this was only one feature of the evening's programme. Mr. Day carried the audience out of all remembrance of the weeks of rain and discomfort, by his perfect rendering of J. Whitcomb Riley's "Day in June." It could not have had a better interpreter. From that hour Buffalo skies commenced to smile, and June lived up to the reputation Mr. Day so convincingly fastened upon her. Then there was "Little Albert," another of Mr. Day's impersonations. Before you close up this column I want to tell you about the violin solo and the sweet voiced singers, and the "something more" which we enjoyed after the program closed.

June 4th we obtained special service for our mail but did not receive Mr. Barber's paper in time for the morning program. Miss Montfort spoke to the assembly on preparation for exhibiting in expositions and gave many practical hints and helps for co-operative work.

Mr. Fry's paper read by Mrs. Filkins was listened to with appreciation, and at the conclusion of the program we met at a delightful luncheon given by Mrs. Reichert at her studio home.

At 4 o'clock the delegates met in the Wisconsin Building on the Exposition Grounds. A fresh inspection of the mail gave no new instructions from the Rolls of Clubs. Learning



that on the following morning we should lose three votes we called the adjourned meeting to order, Mrs. Osgood in the chair and Mrs. Frackelton secretary, for the meeting. The Roll of Clubs was called and the list of proxies and letters of instructions were recorded. The list of nominations as presented by Mrs. L. Vance Phillips, chairman of nominations, was read. From the floor two nominations were made. Twelve votes were cast for president and twelve for vice-president. The other officers were elected by acclamation. Mrs. Baiseley and Mrs. Gove served as tellers, and Mrs. Culp as auditor. Ballots cast gave for new Triennial Executive President, Mrs. L. Vance Phillips; Vice-President, Miss Sophie G. Kernan; Recording Secretary, Mrs. E. DeWitt; Corresponding Secretary, Miss Myra Boyd; Assistant Secretary, Mrs. Carolyn Doremus; Treasurer, Miss M. Helen E. Montfort.

Mr. Edwin Atlee Barber's paper was read and a vote of thanks tendered to him for his excellent pleas for artistic tableware. The STUDIO will receive the paper.

In the evening Mr. King invited us to see his collection, which is large, valuable and full of interest. Give me a chance and some day I will tell you about his collection. And now dear editors and readers, until such time as the new executive has gathered up the threads of league work I am yours to command.

MRS. WORTH OSGOOD.

The honor of having held the first convention in the Woman's Administration Building, belongs to the National League of Mineral Painters.

The Colonna Art Society of Bridgeport, Conn., held its annual meeting and election of officers for the ensuing year, on Friday, May 17th. The following members were unanimously re-elected: For President, Miss J. Frances Lewis; for Vice-President, Mrs. S. E. Routh; for Corresponding Secretary, Miss S. M. Leverich; for Recording Secretary, Mrs. C. P. Van. Alstyne; for Treasurer, Mrs. William Richardson; for Sub-Treasurer, Miss Bertha Scott; Department of Drawing and Painting, Mrs. A. A. Calhoun; Department of Ceramics, Mrs. W. A. Langhua; Department of Embroidery, Mrs. Elmore J. Hawley, and for the Miscellaneous Department, Mrs. Edward Taft.

## CLUB

### NOTES

The annual meeting of the Mineral Art League of Boston was held at the studio of Mrs. Manns Beebe, Saturday, May 18th. The report of the recording secretary (Mrs. C. L. Swift) was most interesting. After mentioning the lectures, lessons and criticisms with which the league had been favored she said: "In no previous year has the club done so much earnest work in the right direction as in the year just closed." The report of the treasurer (Miss Johnson) showed the finances of the league to be in a good condition. The report of the corresponding secretary (Mrs. Bakeman) was followed by an address by Mrs. Beebe, the retiring president. It was full of energy and impressed her hearers with the need of individual interest and activity for the prosperity of the league. The report of the nominating committee was then made and the following officers elected: President, Miss Ella A. Fairbanks; First Vice-President, Mrs. Grace E. Beebe; Second Vice-President, Mrs. Gertrude C. Davis; Recording Secretary, Mrs. Caroline L. Swift; Corresponding Secretary, Mrs. M. M. Bakeman; Treasurer, Miss Augusta I. Johnson.

The Nebraska Ceramic Club has closed its year's work and has elected the following officers for the new year: Mrs.

J. C. Comfort, President; Mrs. W. H. Berguer, Vice-President; Mrs. Fred. Schneider, Secretary; Mrs. C. A. Wagner, Treasurer; Miss Edith Landberg, Custodian. The club has endeavored the past year to encourage more original work and the annual exhibition resulted in showing nearly three hundred pieces which were executed entirely by the members without assistance.

The eighth annual exhibition of American Art at the Cincinnati Art Museum, began May 18th and will last until July 8th. There will be also photogravures of one hundred important paintings in the Prado, Madrid, by Velasques, Titian, Murillo, Raphael, Rubens, Ribera and others, sent by the Berlin Photographic Company.

## THE COLLECTOR

### OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

(When pieces are sent by express, expressage is paid by buyer.)

For further particulars, address Ceramic Studio Publishing Co.

Syracuse, N. Y.

p. c.—perfect condition.  
g. c.—good condition.  
f. c.—fair condition.  
p. g.—perfect glaze or color.  
g. g.—good glaze or color.  
f. g.—fair glaze or color.  
b. g.—bad glaze or color.  
scr.—scratched.

rep.—repaired.  
cr.—cracked.  
ch.—chipped (state number of chips).  
sm. ch.—small chips (use only for very small chips which do not spoil the piece).  
br. x.—broken, piece missing.  
br. o.—broken, can be repaired.

### STAFFORDSHIRE

Baltimore Court House, dark blue plate, 8½-inch, p. c., very rare,	\$30.00
U. S. Bank of Philadelphia, dark blue plate, 10-inch,	30.00
Erie Canal, Dewitt Clinton, dark blue plate, 8½-inch,	26.00
Boston Hospital, dark blue plate, 9-inch, p. c.,	20.00
Anti-Slavery plate, medium blue plate, 9½-inch,	20.00
Union Line Steamboat, dark blue plate, 9-inch,	15.00
Wilkie design, Valentine, dark blue plate, 10-inch, p. c.,	15.00
City Hall (Ridgway), dark blue plate, 10-inch, p. c.,	14.00
Philadelphia Library, dark blue plate, 8-inch,	12.00
Another repaired,	7.00
Landing of Lafayette, dark blue plate, 10-inch, slight scr.,	12.00
Trenton Falls, dark blue plate, 8-inch,	11.00
Escape of the Mouse (Wilkie), dark blue plate, 10-inch, rep., fine color,	10.00
McDonough's Victory, dark blue plate, 7½ inch, p. c.,	9.00
States pattern, dark blue plate, 10-inch, rep., fine color,	8.00
Caledonian pink soup plate, 10 inch, p. c.,	2.00
2 Flow blue plates, 9-inch, good specimens,	lot, \$1.25; each, .75
Very large soup tureen and cover, dark blue, floral dec., very fine,	15.00

### LUSTRES

Silver lustre set, teapot, creamer, sugar, fine condition and shape,	30.00
Silver lustre teapot, odd shape with four feet, p. c. but slight scr.,	10.00
Silver lustre pitcher, 7½-inch high, p. c. but slight scr., rare	10.00
Teapot, white pottery, raised dec. of strawberries in blue color and silver lustre, odd piece,	6.00
Copper lustre pitcher, 5½-inch, spotted purple lustre band,	5.00
Another, 5¼-inch, raised dec. on yellow band,	5.00
Another, 5-inch, octagon shape, Neptune head spout, old and rare,	5.00
Another, 4½-inch, floral dec. in bright enamel colors,	4.50
Another, 5-inch, pink lustre band, slight cr. on edge,	4.50
Another, 4-inch, pink lustre band,	4.00
Another, 4-inch, odd shape, raised dec. on blue band,	3.50
Another, 6-inch, blue band, slight cr. in center,	3.50
Another, 5-inch, raised dec. on blue band, handle rep.,	3.00
Another, 4½-inch, blue band, cr.,	1.50
Copper lustre mug, 3-inch, floral dec. on white band, fine piece,	4.00
Another, raised dec. on blue band, slight cr. on edge,	3.00

### MISCELLANEOUS

Tortoise shell pitcher, 5½ quarts, hound handle, animals in relief,	15.00
Old Worcester plate, Chinese mark, birds in center, cobalt blue border	8.00
Lowestoft cup and saucer,	2.50
Another,	2.25
Lowestoft 9-inch plate, scalloped edge,	3.50
Lowestoft sugar bowl and creamer, crack and chip,	3.50
Lowestoft teapot, floral dec., large size, fine piece,	10.00

Our exchange column is open free of charge to subscribers.

We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

○ ○ ○

The article on Lowestoft by Mr. Barber will appear in September issue. The article on lustres on old English porcelain, which we had announced in some of our circulars for July issue, has been postponed for lack of room.



## RARITIES FROM VARIOUS CHINA COLLECTIONS

THE creamware jugs made in Staffordshire soon after the Anglo-American war of 1812, occupy a place by themselves among historical china, and are eagerly sought after by those interested in early wares. They form a connecting link between the earlier black-printed Liverpool pitchers and the later dark blue china bearing American views. Many of these jugs, with portraits of naval heroes, printed in black, were produced by Enoch Wood, the Burslem potter, though they are seldom, if ever, marked with his name. Plates and other pieces, however, decorated with the same engravings, have been discovered with the Wood mark impressed in them. There were among these alleged likenesses busts of Perry, Bainbridge, Hull, Pike and Jones. A jug decorated with



STAFFORDSHIRE CREAMWARE JUGS

heads of the two officers last named is owned by Dr. and Mrs. G. L. Hurd, of Lakeville, Connecticut. The portraits are surrounded by a framework composed of flags, war emblems and sailing vessels. The forms of these pieces are usually more squatty than the Colonial or Liverpool pitchers which preceded them.

In the May number of the *KERAMIC STUDIO*, reference was made to a "no-name" series of dark blue prints of prominent places in the United States, and a platter was figured showing a view of the city of Baltimore in its earlier days.

To the same series belongs the plate which is decorated with a view of Philadelphia from the Delaware front, copied from an earlier print. It presents in the foreground a glimpse of the wharf at Kensington, beneath the celebrated elm tree, under which William Penn effected his treaty with the Indians.



VIEW OF PHILADELPHIA—DARK BLUE PLATE

The illustration is made from an example owned by Mrs. J. B. Neal, of Easton, Pa.

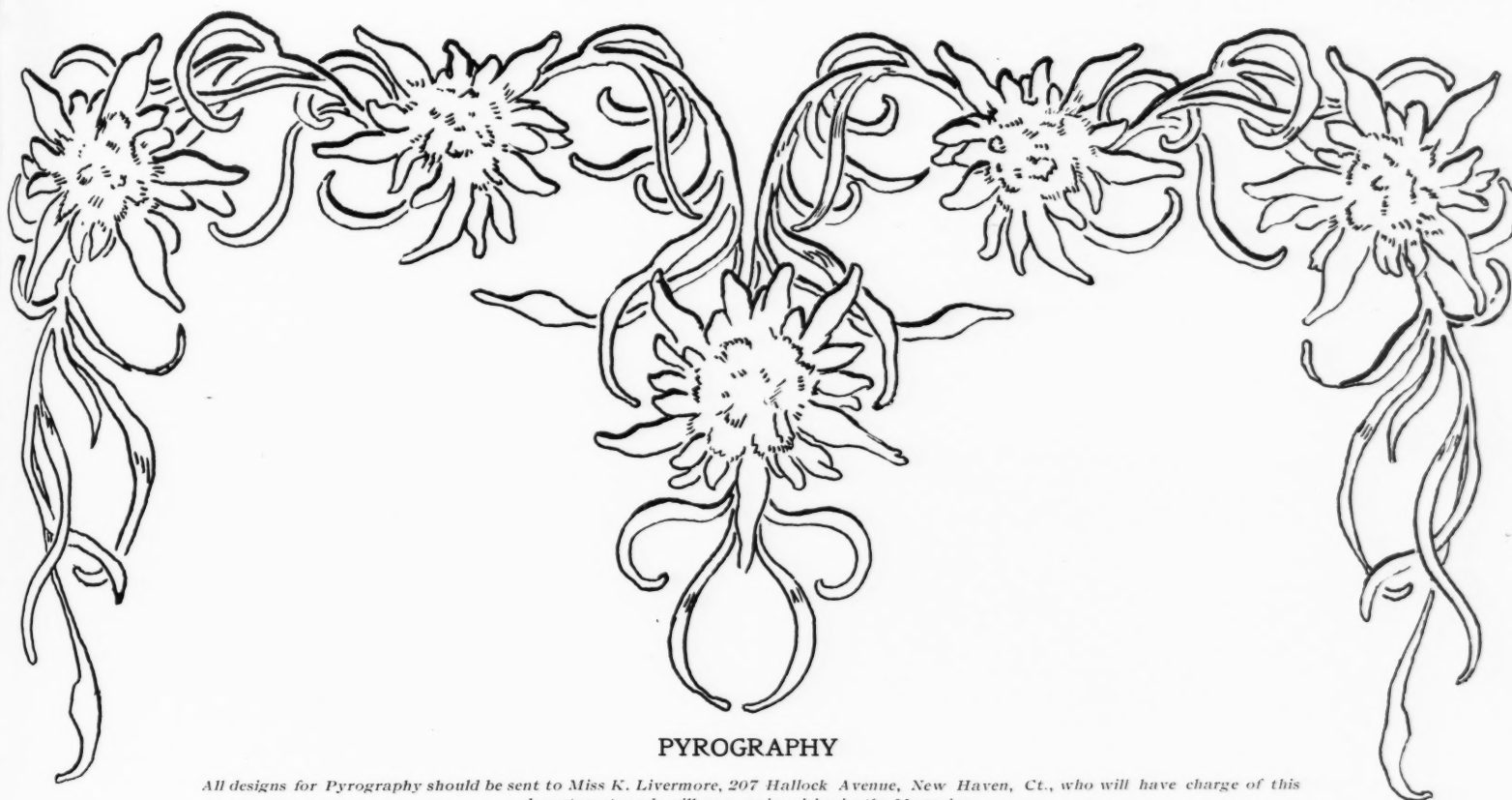
The earliest marked and dated salt-glazed stoneware of American manufacture that has been discovered, was produced by Paul Cushman, near Albany, New York, in the first decade of the nineteenth century. One of the most recent finds in this line is a large jar with ear-shaped handles and the incised name of the maker at the top. In the centre of the body is a rude floral ornament painted in cobalt blue. Such pieces are in great demand among collectors. They seem to be confined to New York State, being usually found in the vicinity



OLD STONEWARE JAR, MADE BY PAUL CUSHMAN, ALBANY, N. Y., 1809.

of Albany. They show an attempt at decorative treatment, more or less elaborate, and frequently bear the date 1809. The ware itself is of a brownish gray color, very similar to the old German stoneware, and the glazing was accomplished in the same manner, by throwing salt into the kiln just when the fire had reached its greatest heat.

EDWIN A. BARBER.



PYROGRAPHY

All designs for Pyrography should be sent to Miss K. Livermore, 207 Hallock Avenue, New Haven, Ct., who will have charge of this department and will answer inquiries in the Magazine.

EIDELWEIS AND NASTURTIUMS

*K. Livermore*

WHEN a very delicate decoration is required, nothing could be prettier than the eidelweis, if properly treated. Shade in very fine lines, and keep the effect of pen work as much as possible. Either leave the background white, or give just a suggestion of burning.

TREATMENT FOR DOGWOOD DESIGN

*Alice B. Holbrook*

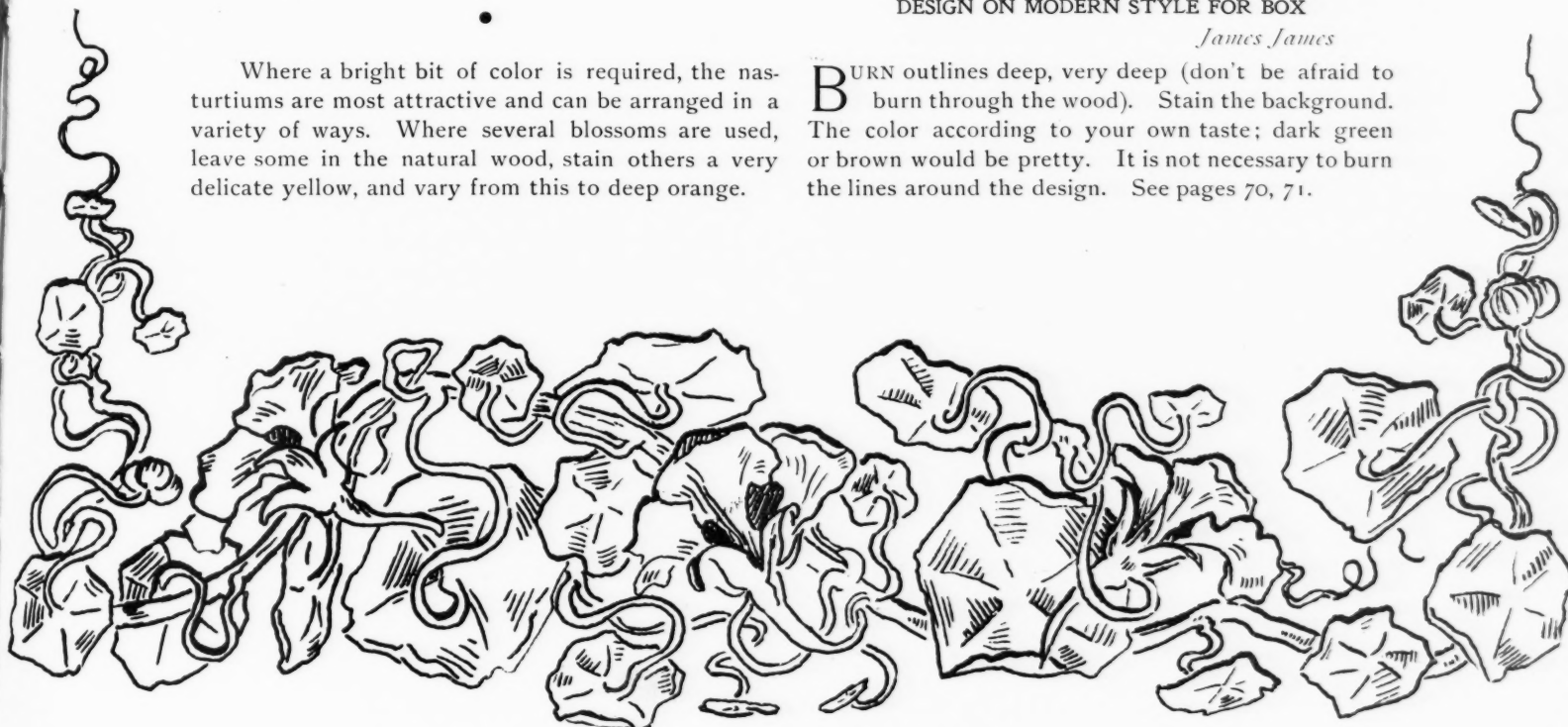
THIS design is to be left uncolored. Outline, and rim leaves and petals lightly. Burn the background a medium shade of brown with medium strokes, and the dark portion around opening much heavier, with beaded edge. See page 70.

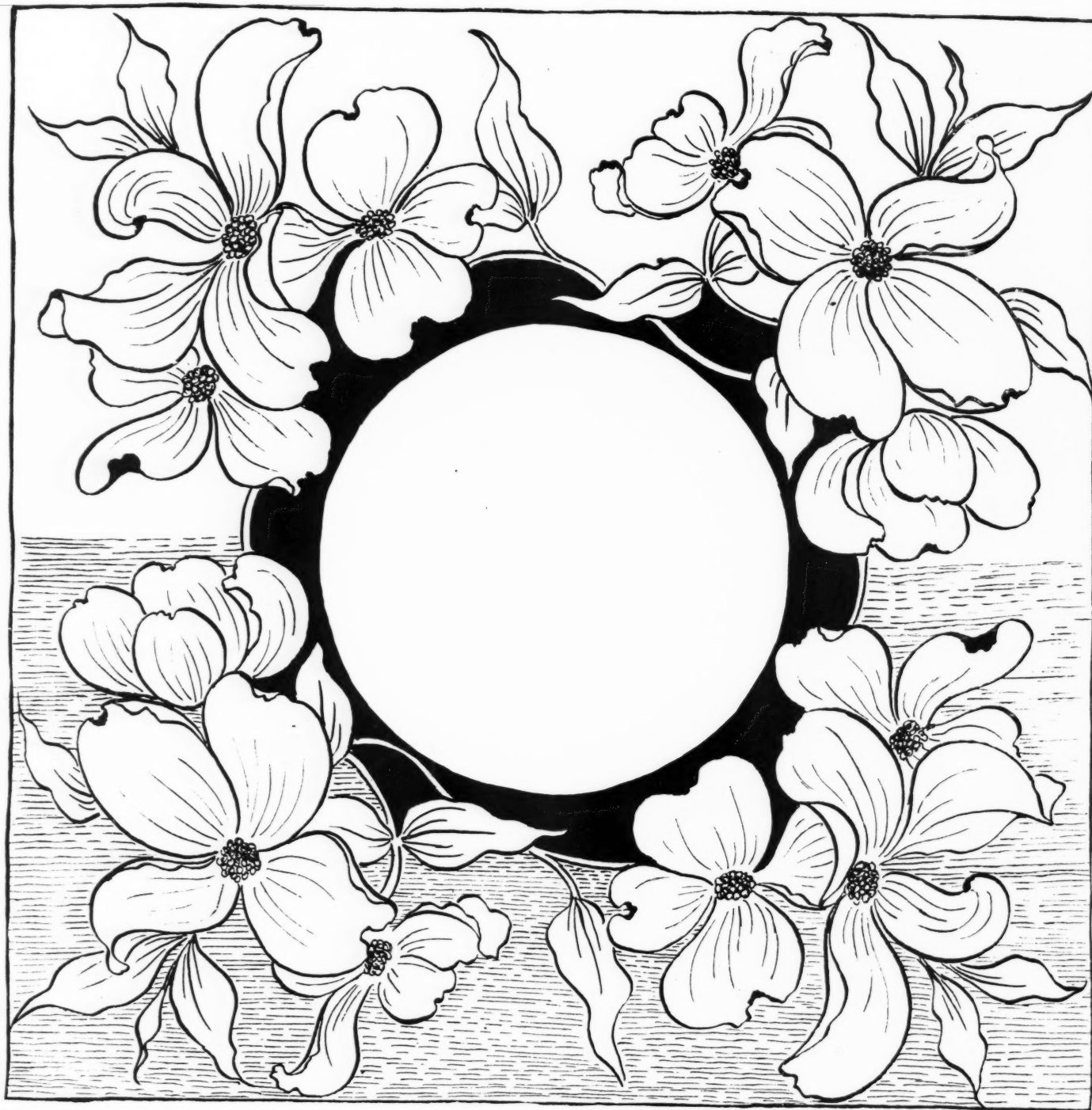
DESIGN ON MODERN STYLE FOR BOX

*James James*

Where a bright bit of color is required, the nasturtiums are most attractive and can be arranged in a variety of ways. Where several blossoms are used, leave some in the natural wood, stain others a very delicate yellow, and vary from this to deep orange.

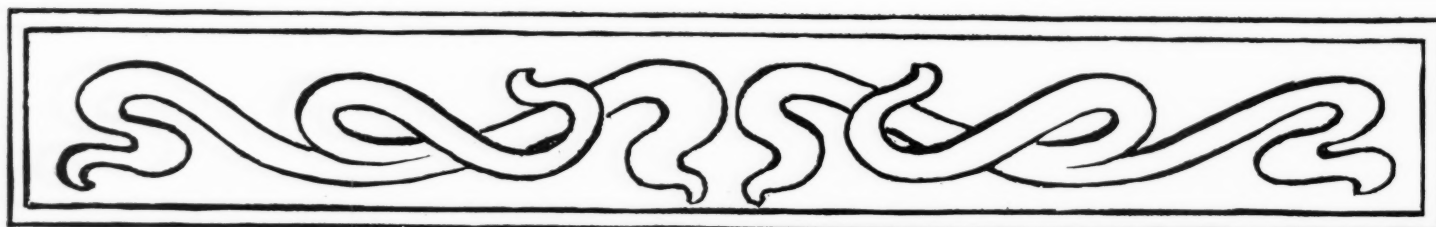
BURN outlines deep, very deep (don't be afraid to burn through the wood). Stain the background. The color according to your own taste; dark green or brown would be pretty. It is not necessary to burn the lines around the design. See pages 70, 71.





For Treatment see page 69

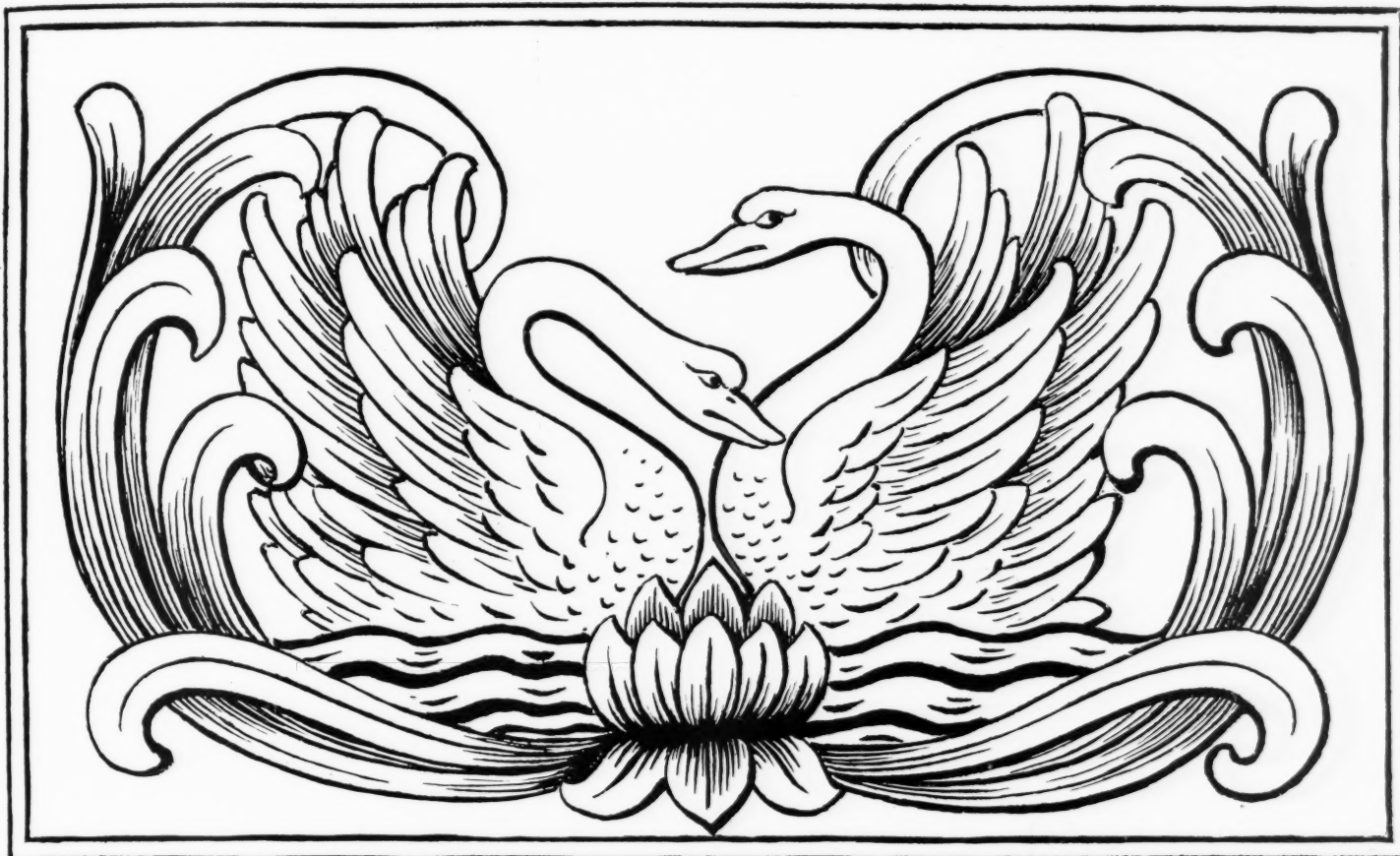
DOGWOOD DESIGN—ALICE B. HOLBROOK



SIDE OF BOX

For Treatment see page 69 DESIGN ON MODERN STYLE FOR BOX—JAMES JAMES





TOP OF BOX



END OF BOX

## DESIGN ON MODERN STYLE FOR BOX

JAMES JAMES

For Treatment see page 69

## ANSWERS TO CORRESPONDENTS.

*This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.*

A. S.—It very often happens that on the second or third fire a Belleek piece comes out without glaze or with very little glaze, especially if the firing has been too hard. You might try ivory glaze. It sometimes brings the glaze back, not always. If you cannot improve your vase that way, the only thing to do is to finish it with mat effect.

C. D. E.—The best way to set a price on order work is to charge so much an hour if the work is simply a repetition of what you have done before; if the design is original charge something extra for the design. A fair price per hour is fifty cents to a dollar, according to the kind of work. A fair price for a shirt waist set, gold and enamel and little roses, is \$2.50 to \$3.00 for three studs, collar and cuff buttons. The belt buckle is usually extra.

E. A. R.—To mix powder enamels take just enough fat oil to hold the powder together and then thin with lavender to the right consistency, i. e., so the enamel will adhere to china without spreading. If too soft, breathe on it and it will thicken up when turned over with the palette knife. We have

repeatedly given directions for mixing paste for gold and the same rule holds good for all makes, fat oil enough to make the powder adhere, breathe on it several times, mixing with palette knife, thin with oil of lavender to the consistency of mustard, breathing on it till it stays "put." We can not say who is best in Chicago for jewel work, but refer you to our teacher's cards.

B. E. S.—There is not as much raised paste and jewellery used just now. Flat enamels and flat treatments of color, gold and lustre prevail.

C. A.—Cement for mending china is sold by every dealer, Aufsetzweis can also be used. After putting the piece together with cement or enamel, tie it carefully with asbestos string. You can conceal the break by making a little enamel or raised paste design over it, repeating the line of the crack at intervals to make it part of the design.

G. O.—We have still some of the La Croix color charts offered last year to subscribers. You will find them useful to refer to when colors are mentioned with which you are not familiar, as almost every color is given in its right shade.

M. K.—Soak your water color paper thoroughly before using, lay your wet blotter, the size of your paper on your board and the paper on top, being careful that no bubbles are left under it, as that would cause it to dry.

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